~~Plate II~~ I

342

A. Round house.

B. Woman sewing.

291
302
286

[End Plate I]

I [Plate I accompanied a different article not dealing with the Uru --Analyst]

1:Métraux--23 E-5 (1931) 1935 SF24 Uru SF24
Ancoaqui

~~Plate III~~

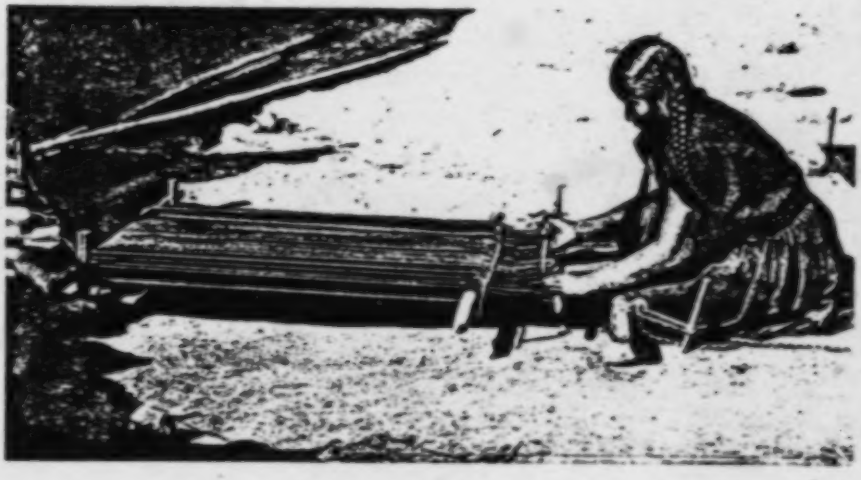
226
501
291

A. B.

Indians fishing with landing nets.

C. Woman weaving.

286
302



[End Plate 2]

2:Métraux--133 E-5 (1930-1931) 1935, 1936 SF24 Uru SF24

Carangas–
Chipaya

Plate XII

*796
291
342
516
554

A. – Festival of Candlemas: libation to a banner.

142
291
302
342
351
516

B. – Čipaya women feasting the day after a festival.

2:Métraux--136 E-5 (1930-1931) 1935, 1936 SF24 Uru SF24
Carangas—
Chipaya

Plate XV

291
142
302
[283]

A. —Old Čipaya woman and her daughter.

B. —Čipaya woman spinning.

142
291
[302]

C. —Čipaya woman.

D. —Čipaya Indian dressed in a camiseta.

/172 cont./

291 To protect themselves from the rays of the sun the Čipaya women put /173/ /Figure 5 appears here/ /174/ a folded cloth (unkuña) on their head, which makes a sort of Neapolitan headgear for them. If it rains they tie it under the chin as do many European [53] peasant women. The small square of cloth is made of a fabric identical to the mantle; like the latter it is brown or black and bordered on two sides with a fine-striped white strip.

Style of Wearing the Hair

302 The men cut their hair in a circle all around the head. The women part it in about 60 small plaits (skuru) separated by a part and joined together in two bunches in the middle of the back (Pl. V, A, C /see p. 214/). They then make two large braids intermingled with woolen strings, the ends of which are tied to each 301 other by small strings. On these strings are hung small bronze pendants (laurake), the original type of which, still kept to this day, is a small statuette representing a woman with hands crossed on the breast (Fig. 14 /see p. 199/).

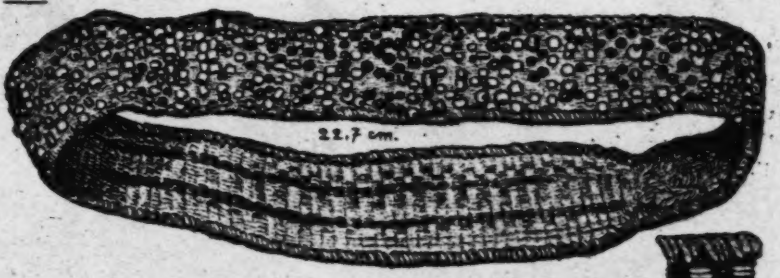
The women decorate their hair in addition with metal needles (kits, pāz-kits, kxola), the round, flat head of which is perforated with a hole from which a red wool string hangs (Fig. 5, D /see p. 163/). In former times, probably for festivals, they would encircle the forehead with a headband, of which I was able to acquire one last specimen reproduced here (Fig. 5, A). The glass [171] beads which spangle the surface are very old in appearance. The headband and spangles are two culture traits which are completely typical of Andean culture.

302 The women know no other toilette other than the care given their hair. The evening before festivals those who feel the necessity [142] [324] [239] of redoing their plaits abandon themselves to the hands of a few friends who begin by brushing their hair with a brush (kˣara) made of roots (Fig. 5, E) or pig bristles (Fig. 5, F), which they soak in rotten urine. [TEXT CONTINUES ON P. 164]

Carangas – Chipaya

/173/

301



A

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39
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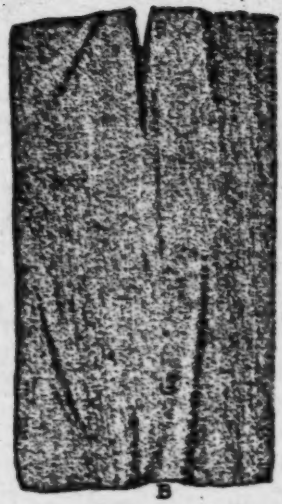

B

C

D

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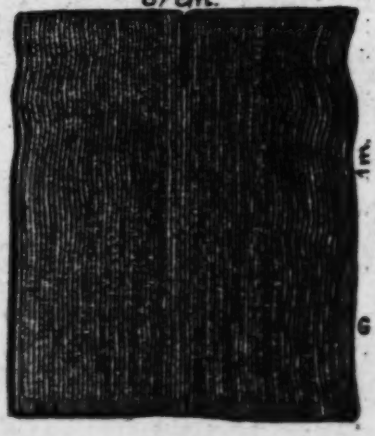

G

30
41
82
23
29

E

F

/See captions on next page./

/173 cont./

29
30
302
412
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824
137

Fig. 5. — Čipaya material culture. Clothing and accessories.

A: Diadem spangled with glass beads.
B: Woman's shirt of white wool (almil'a).
C: Cap of knitted wool (čul'u).
D: Pin (paz-kits) which the Čipaya women stick in their hair.
E: Hairbrush (kxara or čaxraña) of roots.
F: Hairbrush of pig bristle.
G: Man's tunic (ira).

/174 cont./
rotten urine. This liquid, which smells horribly of ammonia, is an excellent cutter of grease, the only thing which can give some suppleness to their greasy mop. This peculiar washing made me understand the reason why there was a receptacle in a corner of all the Čipaya huts which the master of the house used as a chamber pot and whose contents he guarded with care. When I assert that this toilette is the only one which the Čipaya women practice, I exaggerate nothing. Throughout their lives they never wash and their skin is covered with a veritable crust of dirt. Their clothes are equally unclean and tattered, and only during festivals do they put on a new urku or mantle. /175/ /Figure 6 appears here./

/176/ Technology

Ceramics. The pottery of the Čipaya Indians is not indigenous. It comes to them from the Aymara who trade it (Fig. 6 /see p. 165/). The center of this industry is situated near Parinacota in Carangas Province where banks of clayey earth are found. I shall always regret not having been able to visit this locality to observe the making of ceramics on the spot. Without any doubt I should have discovered there the survival of ancient pre-Columbian techniques since the form of the vessels and jugs coming from this place is exactly that with which we are familiar from Andean archaeology. Aryballus (lliǩ) are still shaped there as in the times of the Inca empire, and other receptacles which reproduce ancient types characteristic of this part of the altiplano (Fig. 3, E-F /see p. 155/). It is not only in the style of these ceramics that we ascertain the influence of pre-Columbian models, but in the very manner in which the aryballus is carried on the back is a continuation of old Inca traditions. By means of a rope of llama wool ingeniously interlaced, the women bear the large aryballoid jugs on the back, exactly like the Indian depicted on a Chimu vase.

[TEXT CONTINUES ON P. 166]

/197 cont./

women caused the disappearance of the folded napkin with which up to a short time ago they covered their heads exactly as the present-day Čipaya women (3).

3. Montell, Dress and ornaments, p. 232.

Even in cases where historical documents may have remained silent on this /198/ subject, archaeology brings us proof that Čipaya female clothing has remained, even in the smallest details, just as it was before the Conquest. /Figure 12 appears here./

The excavations I made in the chullpas near Iscara some 20 kilometers from Chipaya gave me a large number of fabrics identical to those of the present-day Čipaya. The resemblance is such that the Indians themselves thought when they saw my collection that I was amusing myself by collecting rags they had thrown away. They did not hesitate once in identifying the clothing from which each fragment of archaeological fabric came by simply comparing it with their own material. A woman's belt (Fig. 12 /see p. 198/) which I extracted from one of these sepulchers is so completely similar in technique, design, and color to the belts in fashion today in Chipaya (Fig. 13 /see p. 198/) that I defy the most expert ethnographer to indicate the least difference between a modern specimen and an ancient one. Some fragments of urku which I was able to withdraw from the charnel houses which the chullpas are also bear witness themselves to the fact that the principal garment of Čipaya women has not varied since pre-Columbian days from the point of view of color as well as of the nature of the cloth. /Figure 13 appears here./

Are the picturesque little braids of the Čipaya women also a reminiscence of the past? The chullpas of Iscara and Huachacalla gave me a large number of female skulls to which the scalp still adhered. The disposition of the plaits and their number corresponded exactly to the fashion still in existence among our Indians. The small

/198 cont./

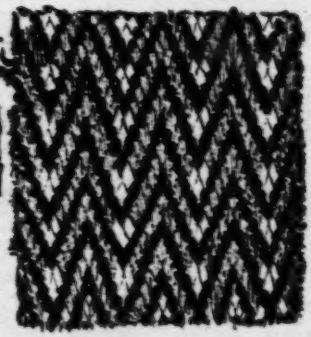

Fig. 12.—Fragment of pre-Spanish belt found in a chullpa near Iscara (Carangas Province).

pendants depicting a female personnage, or laurake, found in Tiahuanaco bring us proof /199/ that in remote ages of the Aymara civilization women already had their hair parted into an infinite number of small braids. This hair style was also that of the pre-Spanish populations in the Atacama Desert: Boman has in fact published the skull of a woman from Calama, which he describes in these terms: "The black, stiff hair is divided on top of the head and forms numerous plaits on each side, the ends of which /Figure 14 appears here/ are tied with a woolen string. In each of these knots a strong cactus spine has been placed which serves as a hairpin. Certain Indians of the Bolivian Altiplano still arrange their hair in several plaits on each side, in the same manner as the ancient inhabitants of Calama." The women of the Ankcoccahua (Espinar Province) clan in Peru have kept up to recent years the custom "of dressing the hair in the back and of dividing the hair into a group of small, thin plaits joined together by strings of cotton or woolen thread which end in fringes, which gives them the appearance of a thick material. /200/ This hair style is called sakcapa, without doubt

Fig. 13.—Detail of a belt worn by Chipaya women.

/200 cont./

*171 because of the tripartite division of the hair on the skull (1)."
302

*171
174
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532

Fig. 14. — Evolution of the laurake from the original, entirely anthropomorphic prototype up to the modern, stylized forms. Each row represents a particular evolution. The laurake Nos. 8 to 10 and 15 to 17 are modern and come from Chipaya; the others were found in the excavations made in Tiahuanaco.

[113]

1. Alvarez (Angélica), "Ankcoccahua," Revista Universitaria, Cuzco, 15th year, No. 47, 1925, p. 18.

*171
174
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Pendants identical to the Chipaya laurake have been found in great number on the shores of Lake Titicaca in the Tiahuanaco [i.e., a small pendant depicting a female personage — Ana]

2:Métraux--212 E-5 (1930-1931) 1935, 1936 SF24 Uru SF24

Caranga-
CAMAYA

Plate III

142
291
●302

[115]
←

A. Little boy 13 or 14 years old, an excellent informant.

B. Young Čipaya woman.

C-D. Čipaya women.

2:Métraux--214 E-5 (1930-1931) 1935.1936 SF94 Unu SF94

Plate V

A. Čipaya woman leaning against a wall and treading quinua seeds to husk them.

B. Čipaya woman grinning.

C. Čipaya woman weaving.

D. Treadle loom for weaving made of cactus wood.

3:Vellard--Zla D.F-S (1938-1944) 1949 SF24 Uru SF24

Plate VI

1. Andrés Vila and Lore Vila.

2. Old Uru woman about 90 years old.

3. Old Uru woman.

4. Manuel Inta, 80 to 90 years old.

5. Carlos Kispe, Uru-Aymara, 40 to 50 years old.

3:Vellard--22b D,E-5 (1938-1944) 1949 SF24 Uru SF24

Plate VII

192
302

6. Luis Inta. 40 to 50 years old.

7. Luis Inta. 40 to 50 years old.

8. Tomas Inta. 50 to 60 years old.

9. Tomas Inta. 50 to 60 years old.

3-Volland--41 D.F-5 (1939-1944) 1949 M'24 Uru M'24

Plate VIII

145
391
302

10. Lois Vila., 80 to 90 years old.

11. Lois Vila., 80 to 90 years old.

12. André Vila., 90 to 95 years old.

13. André Vila., 90 to 95 years old.

Plate IX

16. Gastineau Beta., 30 to 35 years old.

15. Gastineau Beta., 30 to 35 years old.

18. Andres Beta., 40 to 50 years old.

17. Celestine Beta., 55 to 60 years old.

4/0 Miami--11 D.S-A.S (per date) 1950-1960 5F3d Uru 5F3d

[19th Century]

[illegible] /Page 1000./ "There is another Pueblo four leagues east-west of Challacollo called Tarapa, whose Indians are resplendent, skillful, courteous.... these Indians came from other Provinces and the Inca settled them there, to become masters of these Urus, but he could not (as neither could the religious) set eyes to visions as Ethiopians; they are somewhat too crude, but they are still without breeding....

[illegible] ...How many times did our religious, at the peril of their lives (owing not to the depth of the water but to the darkness of the waves) go to save Indians of over 30 and 40 years of age who were unbaptized and who had never come to a town.... These aborigines are to worship the sun and the lake.... They are inclined to steal....they are wolves because they will eat no raw meat and they wear the nail of the right thumb so long and so sharp /?/ that they can tear it up without need of a knife.....For years I heard it said in that Province, like a refrain: "From the Uro Indian, we must be safe...../Translated from the Spanish./

(Ibid., I, 650-651.)

In the revised volume La Colonia mentions the Uros of Titicaca under the name of Orkosuyos. These Indians were removed to the totora beds of the Desaguadero /"outlet"/ and on the small island of Titicaca.

[illegible] ...They are lords of the totora bed, they have it all enfloted, and they have made passageways, and hidden paths throughout, and they set deadly ambushes for those who, unaware of the hidden spot, dare to enter the totora bed, as we shall see later. These Orkosuma Indians, in the safety of this cover, have dared in former years to commit great misdeeds, robbing, laying waste neighboring pueblos and ranches, stealing livestock, clothing, and wherever else they could lay their hands on. These last few months their audacity has been great, they made forays openly and in the light of day, into the pueblo of Guaqui, west of the navigable of the Paraguas, so that the region was terrified, and the royal road of those realms was unsafe...../Translated from the Spanish./

9:La Barre E-5 (1937-1938) 1946
SF24 Uru SF24

DRESS AND ORNAMENTS

Anciently, it is said, the *Uru* went entirely nude, which is quite incredible in view of the bitterly cold winters in this region. The essential male costume is like the pre-Columbian *Chipaya* dress—a sleeveless, neckless garment made of an untailored textile, sewed partway up the sides with openings for the arms, and partway across the top with an opening for the neck. This is woven of llama yarn on a simple loom staked in the ground. Recently, most *Uru* males have adopted trousers of the *Aymara* style: short, with a slit at the level, and tailored of native homespun after a Colonial pattern. The slit permits the trousers to be rolled up more easily when a man fishes from a balsa or wades in shallow water. Leather sandals are sometimes worn when traveling, but people usually go barefoot. A knit wool cap, with *Aymara*-style earflaps, is sometimes topped with a crude, *Aymara*-manufactured felt hat. A belt is sometimes worn, and occasionally a thick woolen poncho. Capes woven of bird feathers were known in ancient days.

Uru women wear black llama-wool skirts, girdled at the waist, and untailored bodices pinned at the top over each shoulder with a large-headed copper pin (*tupu*). When traveling in cold weather, the women wear woven woolen wimples over the head under the hat.

Women part their hair in the middle and wear it in two braids tied behind the back with vicuña-wool fibre; only a few still wear the ancient style "Thirteen braids"—countless small braidlets all over the head. Women wash their hair in fermented human urine. *Uru* men wear their hair short in quasi-European fashion or in an all-around tropical bang.

HOUSES

The *Uru* are famous balsa builders (pl. 118, *bottom*). Their craft, though actually rafts made of totora reeds, are shaped like boats and are highly navigable even in narrow, shallow swampways. The reeds are cut with knives attached to poles, then, after drying, are stacked in shocks like corn. Nearly every able-bodied *Uru* male has quantities of this material in all stages of preparation for balsas. During spare moments in their houses, they are continually braiding into grass into tough ropes to bind the reed bundles. The keel is formed of a long, thin, tubular bundle of reeds; and separately lashed to this keel are two thick, cigar-shaped pontoon-bundles. Each of these pontoons is built up of reeds so arranged as to be very thick in the middle of the boat and to have upturned points at each end. An acute-angled wooden tool with a groove inside one arm is used to tighten the binding. To keep out small waves, gunwales consisting of much thinner bundles of totora are lashed to the upper outside

5:La Barre E-5 (1937-1938) 1946
SF24 Uru SF24
Chipaya
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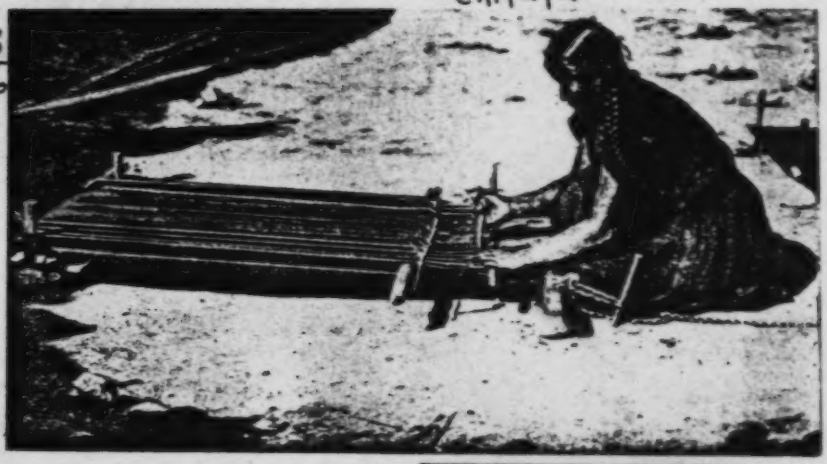

286
516

283
342
516

PLATE 116.—Uru and Chipaya weaving and spinning. *Top:* Uru woman working at native loom. *Bottom (left):* Chipaya man at upright loom. *Bottom (right):* Chipaya woman spinning. (Courtesy Alfred Métraux.)

[P. 582-D]

5:La Barre E-5 (1937-1938) 1946
SF24 Uru SF24
Chipaya

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[142]

[342]

PLATE 118.—Chipaya women. (Courtesy Alfred Métraux.)

[P. 582-F]

6: Ruiz and Roca T-3 (ca. 1956) 1957 SF24 Uru SF24
Chipaya

BOLIVIA

VISIT TO THE CHIPAYAS

Professors Jorge Ruiz and Augusto Roca have recently been living among the Chipayas of the village of Santa Ana, a little-known group of the Sabaya Canton of the Province of Carangas in the Department of Oruro, Bolivia. We quote them as follows:

"The Chipayas were corraled by the Aymara-Kolla into the lonely salt pits in the Southwestern part of the Plateau region. In spite of this fact they have retained a certain vigor and are far from being extinguished. Those who remain may be calculated at about a thousand individuals, who occupy an extension of territory very limited in proportion to the number of inhabitants. Like their brothers, the Uru, it appears that originally their way of life was essentially lake-dwelling, but when they were thrown into a region of deserts and salt marshes, which dried up with the passage of the geological epochs, they were converted into a pastoral and agricultural people who adjusted their way of life to an amazing degree to the adverse conditions of the territory in which they were obliged to live.

The few travelers who have been fortunate enough to arrive at the village of Santa Ana de Chipaya would agree that the impression it causes is that of a living *chullperia*.[1] The village is divided into two sections called *sayas* with circular houses scattered about in disorderly fashion, all doors facing the east. The only observable foreign element is a small church with a tower separate from the principal nave, which presents the same architectonic form as the tower of the church of Sabaya.

The first impression one receives of the inhabitants is that of the purity of their dress, which does not present any influence foreign to themselves; this is especially true among the women who for the most part wear their characteristic hair style composed of many small braids, but also of the men with the classic garment of the *iru*, a sleeveless shirt which reaches to the waist woven of wool in a striped design. This impression supposes little mixture with their Aymara neighbors, although

[1] *Chullpa*: Pre-Inca funereal monument of Peru and Bolivia.

[English text continues on p. 217]

6: Ruiz and Roca Y-3 (ca.1956) 1957 SF24 Uru SF24
Chipaya

mezcla con los kollas, puesto que se encuentran tipos de rasgos característicos de este grupo.

Aparte de sus actividades agrícolas y pastoriles, el rasgo más sobresaliente de este pueblo, es su religión que, si bien básicamente no difiere mucho de las creencias y ritos aymaras, se ha conservado en estado más puro. Su idolatría se caracteriza por la veneración y deidifi-

142
291
302

Mujer Indígena Chipaya.

cación principalmente de los accidentes geográficos como son las montañas, los ríos, las piedras, etc. Y aún parece haberles impresionado la torre de la iglesia, a la que denominan *Mallku Mayor* en el pueblo. Asimismo, desparramados en la población y sus alrededores, se encuentran pequeñas torrecillas o adoratorios llamados también *Mallkus*, que representan indistintamente, demonios y santos de la Iglesia.

Habiendo tenido el privilegio de convivir durante casi un mes con los chipayas, creemos encontrarnos en la obligación de dar algunas recomendaciones a las entidades gubernamentales que corresponda, en vista de la situación real en que se encuentra este valeroso pueblo que

[Spanish text continues on P. 218]

Tribes Chimacho J-3 (no date) 1980 E98 Tim E98
Chipaya

to individual families by the head of each society. The altitude and the high salinity make the land infertile, and crops are meager. Sowing is done with a spade or sometimes a pointed stick, pushed into the earth with a strong thrust, forming a dry hole in which the seed is planted.

The people of the Andes have been master weavers for long over a thousand years. Modern Chipaya women carry on the art on looms like the ones their ancestors used, weaving the cloth for the family clothes from hand-spun llama wool. The women dress almost exactly as their ancestors did when the Spanish arrived. The basic garment is a rectangular shirt, woven in one piece with an opening left for the head. The blue sleeves that are sewn on are a modern addition. A black or gray tunic (aruku) with a decorative border is worn over this, covering the whole body from the shoulders to the ankles. This ancient style has been slightly altered under ecclesiastical influence; now most of the women sew up the sides to form a sort of skirt. The sash is woven with black and white geometric designs. An ample mantle completes the costume. Long pins with large flattened heads are used to secure the mantle, and as ornaments in the hair. When the sun is strong, they protect themselves with an awkaña, a folded cloth worn on the head, exactly like the ones shown on Inca pottery.

Perhaps the most striking pre-Columbian survival is the famous "Titicaca coiffure" still worn by many of the

[P21-A]

women. The hair is divided into innumerable tiny braids, each decorated with a small flat piece of bone, or a miniature bronze idol exactly like those found at Tiahuanaco.

Chipaya men wear a costume similar to the *tipoy* used by various Indians in eastern Bolivia. It resembles the shirt worn by the women, but is fuller because it is square. In former times it was the only garment worn by the men; trousers are a recent addition. Colorful decorated pouches are always slung from the belt. The short striped poncho is known as the Chipaya cape. The hair is cut short all the way around and is covered with a cap similar to the *chullo* of the Aymaras; the distinction lies in the broad ear flaps worn by the Aymaras in contrast to the smaller ones and the much finer cloth of the Chipaya caps.

Every Chipaya family owns at least one drum. These instruments are common in the altiplano, but the square shape of the Chipaya drum makes it unique. It is also unusually small, measuring six to eight inches on a side and about two inches in thickness. It is covered with tanned llama skin, stretched over a wooden frame. This instrument is thought to be pre-Columbian, since its unusual construction is so dissimilar to that of the drums introduced by the Spaniards. The Chipayas make two kinds of flutes. The straight Andean flutes are generally made of bamboo, which is brought from other regions and becomes brittle very quickly in the dry climate here.

[TEXT CONTINUES ON P. 22-B]

7:Ruiz Camacho J -3 (no date) 1960 SF24 Uru SF24
Chipaya

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Features, hair style, and cap of this Chipaya mark him as different from Aymara

[P. 21-C]

7:Ruiz Camacho J-3 (no date) 1960 SF24 Uru SF24
Chipaya

291
301
302

[P.22-A]

Iru Itu
8: Pain T-5 (ca. 1954) 1955 SF24 Uru SF24

Fig. 1: The Uru lady who by unanimous consent had taken upon herself the role of [illegible] parliamentary candidate.

9:La Barre E-4,5 (1938) 1941
SF24 Uru SF24

slant. The skin is definitely darker than that of the Aymára. Walle (page 155) thought that the foreheads of the Uru were narrower than those of their neighbors, but much of this I believe may be due to the sometimes striking width at the outer corners of the jaw (see for example, Posnansky's Figure 92). The lips are moderately full; the Uru share in the ancient Amerindian habit of pointing with the lips. The teeth of the fish-eating Uru are whiter and appear less carious than those of the *ĉuño*-consuming Aymára (*ĉuño* is a preparation of potatoes, with the nitrogenous and liquid matter fermented and frozen and dried out of it). Perhaps because they are fishermen, the Uru are much cleaner than the Aymára and have no such repugnant body odor as they.

The women wash their hair in stale urine, which apparently contains a grease-cutting principle and use an Aymára-type brush-comb in caring for it. The hair, which is of course straight and jet-black, is parted in the middle and worn in two braids back of the shoulder, the ends tied to each other with vicuña- or llama-wool cords so that they do not fall forward when the woman is working or bending over. The men cut the hair very short in quasi-European fashion or cut it in an all-around bang like many of the natives of the Bolivian tropics.

The Uru are shorter even than the short-statured Aymára, so that a European of only moderate height appears to tower over them: the average cannot be much more than five feet for adult males. They do not have the grotesquely disproportionate long torso and short legs of the Aymára; indeed, in spite of their short stature, their legs appear to be well-proportioned and even relatively longer than those of *altiplano* inhabitants in general. The most striking difference from the neighboring Aymára is in the nose: the Uru nose is relatively small, and depressed at the root, while the Aymára nose is unqualifiedly enormous in all dimensions and continues the line of the forehead in many cases.

The bodies of the Uru are sturdy and graceful, but not so heavily and conspicuously muscled as the Aymára; this is undoubtedly due in part to their different modes of life, on the water and on the land, respectively. The younger women are well-formed and attractive by any standards. Even in so small a group I noticed one little girl spin her distaff left-handedly. The Uru appear to be healthier than the Aymára, possibly because of a more varied diet, but they have a skin disease which they call *tatatia*. No adequate osteometry or craniometry has ever been done for this group.

Clothing. Anciently, it is said,[17] the Uru "vivian desnudos del todo," but this unsupported statement is flatly incredible to anyone who knows the

[17] In Nevro-Lemaire, *Los Lagos*, p. LXI.

9:La Barre E-4,5 (1938) 1941
SF24 Uru SF24

bitterly cold winters of the Bolivian plateau (second only in height to the Himalayan plateau of Tibet), and the cold nights even in summer at this altitude. The essential male costume, as we know the Uru, was the same as the pre-Columbian Chipaya *ivu* (Aymará *unku*), a sleeveless, sack-like garment made of an untailored textile, sewed partway up the sides with openings for the arms, and partway across the top with an opening for the neck. This was woven of llama-yarn on simple bar looms held by stakes on the ground. (The Chipaya, like the Aymára, have foot-looms of a crude sort borrowed from the colonial Spaniards; so too have the Uru.)

This garment was at one time the common garment for *altiplano* natives, but only the Chipaya and Uru have retained it. Although nowadays Uru men wear trousers (*makú*) of Aymára cut, slit at the heel (after the fashion of colonial Spanish trousers) and made of native homespun, children still wear this "camiseta" (Aymará *alwiña*), and Posnansky made a collection of these ancient garments for the Tiahuanacu Museum in La Paz. Nowadays a homemade shirt, *kuliti*, and sometimes a crude vest, with leather sandals (but usually the feet are bare), a knit llama-wool *gorro* (Uru *likawa*) with ear-flaps in Aymára fashion, and sometimes a crude Aymára-made felted hat (Uru *tikawa*), complete the male costume. The belt called *lani* is not always worn. Thick wool ponchos (*kutu*) are also worn on occasion.

Uru women wear black llama-wool skirts (*akso*), girdled at the waist, and untailored bodices pinned at each shoulder at the top with a large copper or bronze Aymára pin. This tunic is called *urku*, but clothing in general is called *skiti*, "skin, hide"—which suggests an earlier, non-textile material. The feet are usually bare, but dark-brown or black wimples or shawls of llama-wool are worn when travelling, over the head in the Aymára fashion, but without the added hat on top. The dark color of the women's clothes in this whole southwestern region of Lake Titicaca is said to be because they are "mourning for the last Inca,"—which would not necessarily be so for the Uru! The ancient head-dress of many small braids, still rarely encountered, is called *lolo*. This fashion is pre-Columbian, to judge from mummies in the La Paz museum.

Houses. Although some of the habitations in Ancuaqui are of the Aymára rectangular style, the majority are round in ground-plan, built in horizontal courses of rectangular turfs (much as the ancient tombs or *chulpas* of Incaica times), the outside wall often being secondarily plastered with adobe-like mud. The door always faces east, and is closed at night by a thick bunch-element twined *totora*-reed door. On the rectangular houses the roof is made of single-element *totora*-reed mats, twined at the ends, and laid so that the reeds are parallel vertically, along the slope of the roof